Stylistic Characteristics of the Gender Based Folkloric Discourse

Abduvahabova Mohina Azatovna, Eshankulova Nargiza Xayitmuratovna, Burtabaeva Barno Akbar qizi, Umarov Bobir Norboyevich

*Abstract***:** *Discourse analysis includes such types of speech activities as speaking, listening, reading and writing, i.e. through this analysis it is possible to analyze dialogic, monologue texts, natural speech, any type of texts in terms of genre. Discourse analysis is usually connected to psychological (cognitive, cultural-historical), linguistic (grammatical, textological, stylistic), semiotic (semantic, syntactic, pragmatic), philosophical (structuralist, poststructuralist, deconstructivist), logical (argumentative and analytical), informational-communicative and rhetorical approaches. In this manuscript, we have explored the style of male and female folkloric text through various stylistic means. As a research method, we used the discourse analysis proposed by S. Mills.*

For many years, the use of the term "discourse" in textual research has become a tradition. Research on language and discourse relations is becoming as popular research on language and gender relations. However, the analysis of feminist and masculine discourse in linguistics is still minor for political and social reasons. This manuscript examines the style of the English, Italian and Uzbek folklore texts through gender based and functional stylistics. Undoubtedly, folklore texts are passed colloquially through words, they have neither narrator nor writer, so different folklore texts have been analyzed according to the gender of collectors of the three nations.

The creation of a special categorical apparatus in the field of gender stylistics requires the introduction of "gender style" and "gender stylization". Gender methodology is based on the author's gender characteristics, speech. Gender style varies depending on the gender change of the author and falls into a certain patterns. The plot and content structure of any type of text depends on the gender of the author or subject of the speech.

*Keywords***:** *discourse analysis, folkloric discourse, gender, heroes, narrators, punctuation, stylistic devices, texts.*

I. INTRODUCTION

The concept of discourse analysis was firstly introduced in 1952 by Z. Harris [6]. This type of analysis has already become popular in fields of science such as cognitive psychology, anthropology [1; 7], linguistics [4; 13], pragmatics, sociolinguistics [5; 8; 9; 16]. According to T.A. van Dyke, the main reason why discourse analysis covers different areas of linguistics is [15]: 1) the analysis of units

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(text, communicative phenomena) larger than language units such as words and speech; 2) inclusion of communicative activity and interactions to the field of linguistics; 3) consideration of not only verbal but also nonverbal aspects of communication; 4) study of language in social, cultural and cognitive contexts; 5) clarification of concepts such as coherence, speech acts, communicative roles.

II. RELATED THEORETICAL BACKGROUND

Today, the use of term "discourse" in textual research is becoming a tradition. This term is widely used in the field of text linguistics, as well as in such disciplines as literature, sociology, political science, philosophy, logic, psychology. S.Mukhammedova and M.Saparniyozova believe that the original meaning of the word "discourse" is connected to "speech", "speaking", and in various books the term is used as a synonym for "text" [11:23], its narrow interpretation as text or conversation contributes to the division into written and oral types of discourse. However, Sh. Safarov takes into account that the concepts of discourse and text are not synonymous with each other; "discourse" should be interpreted more broadly than the text [12: 249]. According to E. Cross, an Australian expert in the field of discourse analysis, discourse has social roots and text has linguistic roots [3: 219]. E. Benvenist was the first to introduce the term "discourse" into linguistics, interpreting it as a speech specific to a certain speaker [2: 24]. According to T.A. van Dyke, the special subject of discourse analysis is style [14: 103; 15: 11].

III. METHODOLOGY

Gender style varies depending on the gender of the author and falls into a certain pattern. The plot and content structure of any type of text depends on the gender of the author or subject of the speech. In determining the stylistic features of punctuation marks, folkloric texts collected and edited by men and women narrators were used. Punctuation serves a specific semantic-stylistic function in written speech. Therefore, it is necessary to apply them correctly in order for the idea to be clear, fluent, and understandable in the written text. Punctuation is sometimes used to increase emotion, to give a new tone to certain words.

For example, in men's texts, the direct speech of author is often **quoted**: *Қўлдош ҳеч нарсага тушунмай индамасдан турган экан, "Сизга айтаман, тез бўлинг, отга мининг!" деб буйруқ қилибди*. In texts edited by women, to separate each person's speech a **hyphen** is placed between the author's sentences: *Қўлдош ҳеч нарсага тушунмай индамасдан турган экан, – сизга айтяпман, тез бўлинг, отга мининг! – деб буйруқ қилибди*.

It is known that quotation marks serve as punctuation mark and are used to delimit text in a certain sense. Hence, the purpose of men narrators of using a quotation is to separate direct speech from author's speech and mainly to create a stylistic convenience so that readers can quickly understand the text.

Male narrators often use commas in their speech: *...so she pushed her and coaxed her and got her <u>up, and</u> tied a string round her neck, and passed it down the chimney, and fastened it to her own wrist / Эркажон чидай <u>олмасдан, тез</u> чопиб уйга келибди.*

In the speech of the female "authors" a comma is dropped…*so she pushed her and coaxed her and got her up and tied a string round her neck, and passed it down the chimney, and fastened it to her own wrist / Эркажон чидай олмасдан тез чопиб уйга келибди.* The reason why male narrators use more commas than women is to express written speech in a concise way and to explain their relationship to the reader in a more complete way.

Men use **dash** effectively in their speech before the particles that come in the place of conjunctions: *...лаби гезарган ҳолда ўн етти <u>кеча-ю</u> ўн етти кундуздан кейин қош қорайган вақтда бир баланд қалъанинг олдига келибди...* In the same situation of women's narrated speech: *...лаби гезарган ҳолда ўн етти <u>кечаю</u> ўн етти кундуздан кейин қош қорайган вақтда бир баланд қалъанинг олдига келибди.*

Hence, dash serves to concisely connect the parts of speech in the speech of men, while in the speech of women it is used to further emphasize the individual point of view for the attention of readers. An analysis of written folklore texts narrated by men and women revealed that both sexes had distinctive verbal behavioral characteristics that contributed to gender differences. In the Uzbek language, the special longer pronunciation of vowel "e" in the text of women narrators could be of polysemantic sense: except the feeling of "howl", this vowel could express:

a) Negative emotion: Хурилиқо кўнгли бузилиб: -Вой тавба-э, киши шундай тухматларга учрар экан.

B) If "e" is used instead of front vowels at the end of a word, it gives the meaning of attraction (if the action is performed with difficulty): Чол қиз айтганидай қилиб, "*Гул келдэ-э-э! Гул келдэ-э-э!*" деб ўтаверса, подшонинг хотини уни чақиртириб сўрабди... In the masculine text, some diphthongs are used at the end of the word in an elongated position to draw attention: -Тиркиш *келди-ё*, тиркиш *келди-ё*, – деб турса, бир деҳқон унинг олдига келибди.

There are also graphic changes related to sounds in context detected. The phenomenon of assimilation also often noticed in written speech. In the masculine texts, the ***th-*** at the beginning of the word is reduced and pronounced in combination with the word before it (whether it ends with a consonant or a vowel): But the girl, she says to herself: "Well, if they'll come again, I'll *eat 'em* now." And she set to work and *ate 'em* all, first and last… But when the time was getting over, she began to think about the skeins and to wonder if he *had 'em* in mind. But not one word did he say *about 'em*, and she thought he'd wholly *forgotten 'em*.

In the English women's texts, on the other hand, the front i-vowel at the beginning of the word is pronounced with a reduction and is mixed with the word that comes after it: The fortune wasn't very big but *'t*would buy him a good bit of leather, and I might tell you, *'t*was all brogues that was worn at the time, and faith, you should be big before you would get them same.

IV. DATA ANALYSIS

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V. RESULTS AND DISCUSSIONS

We categorized stylistic devices due to our own classification such as phonetic, structural, imagery and figurative power, the repetition of certain structural lexemes. In doing so, we examined the level of potency of these devices in the folkloric texts narrated in the language of men and women. Thus, the study revealed the following:

Phonetic type	Male narrators' texts			Female narrators' texts		
	English	Italian	Uzbek	English	Italian	Uzbek
Alliteration	-	+	-	+	+	-
Assonance	-	+	-	-	+	-
Cacophony	-	-	-	-	+	+
Onomatopia	+	-	+	+	+	+
Structural type	Male narrators' texts			Female narrators' texts		
	English	Italian	Uzbek	English	Italian	Uzbek
Accumulation	+	+	+	+	-	+
Chiasm	-	-	+	-	-	+
Ellipsis	-	-	-	-	-	+
Inversion	+	+	-	+	+	+
Leitmitof	+	+	+	+	+	+
Zeugma (syllpsis)	-	+	-	-	-	-
Imagery type	Male narrators' texts			Female narrators' texts		
	English	Italian	Uzbek	English	Italian	Uzbek
Metaphor	+	+	+	+	+	+
Personification	+	+	+	+	+	+
simile	+	+	+	+	+	+
Symbol	-	-	+	-	-	-
Metonymy	+	+	-	+	+	+
Synecdoche	-	+	+	-	-	+
Epithet	+	+	+	+	-	-
Euphemism	-	-	+	-	-	-
Power of figurativeness	Male narrators' texts			Female narrators' texts		
	English	Italian	Uzbek	English	Italian	Uzbek
Irony	+		+			
Hyperbola	+	+				+
Sarcasm				+		
Litotes	+	+				+
Repetition	Male narrators' texts			Female narrators' texts		
	English	Italian	Uzbek	English	Italian	Uzbek
Reduplication	+	+	+	+	+	+
Polysindeton	+	+		+		
Anaphora			+			
Prosodia	+	+	+	+		+
Contrastive type	Male narrators' texts			Female narrators' texts		
	English	Italian	Uzbek	English	Italian	Uzbek

Oxymoron			+			
Paradox	+	+	+			+
Antithesis	+	+	+	+	+	+
Climax	+	+	+	+	+	+

In the process of analyzing stylistic features of the discourse of different sexes, the following was identified:

1) It was found that male's discourse differed from women's with a strong metaphoric sense. From this it became clear that the descriptive feature of the male texts is stylistically strong in color and figurative depiction of reality, metaphors that always have a connotative meaning clearly and concisely reveal the image of characters brightly.

2) Men's frequent use of irony in order to draw the reader's attention to reality and to ensure the emotional expressiveness of speech.

3) It has been proven that male narrators use phonetic devices more actively in order to express inner excitement, increase the melody and sensitivity in speech.

4) In order to further enhance the criterion of imagery male narrators use simile, epithet, and personification effectively.

5) It has been found that women often use sarcasm and rhetorical questions in their discourse in order to express the negative side of protagonists or event.

6) Female narrators effectively use oxymoron and antithesis to further highlight the chosen image through conflicting events.

The image of the old woman is passively assessed in the image of misery in men's discourse, this in turn caused a launch of associative reaction "old woman- helpless": *They were very poor, and the old woman got her living by spinning, but her son Jack was so lazy* that he would do nothing but bask in the sun in the hot weather, and sit by the corner of the hearth in the winter time. *His mother could not persuade him to do anything for her*…; *кампир эса бировларнинг кирини ювиб, йиртиқ-ямоғини қилар, шу билан тирикчилик ўтказар экан*.

We studied the following characteristics of "authors" depending on the degree of enrichment of folklore texts with gender concepts:

1) male authors pay less attention to the negative qualities of female protagonists, they focus on the positive qualities of female characters;

2) female authors emphasize more female heroes and their positive qualities; they also emphasize the negative qualities of male heroes;

3) In texts of female authors, discrimination against women is revealed in different cases, in texts of men narrators the issues of discrimination against women are given very little. In general, in men's texts, women are praised in positive way, with a special emphasis on their wisdom and resourcefulness. Thereby, respect for women is instilled in young readers.

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AUTHORS PROFILE

Abduvahabova Mohina Azatovna graduated from the Uzbek State University of World Languages in 2007 with BA degree, in 2009 with MA degree and has been working at UzSWLU since this year. Since the first half of 2020 she acted as a PhD in UzSWLU, associate professor at Tashkent State University of Oriental Studies. She defended her PhD thesis on the topic "Language means expressing gender (on the basis of the English, Italian and Uzbek folkloric texts)". She is the author of 50 scientific and methodological works, including an electronic multimedia complex on Comparative linguistics while achieving patent, manual on the Methodology of teaching foreign languages. As well as she is co-authoring the textbooks "Integrated Course of teaching EFL", "Fundamentals of Typological Linguistics".

Eshankulova Nargiza Hayitmuratovna received her master's degree in 2018 at UzSWLU. He has been working as a lecturer at this university since 2018 and as a senior lecturer since 2020. Today, she is conducting her PhD dissertation research as probationer. She has got over 10 scientific works.

Burtabaeva Barno Akbar qizi in 2013 received MA in linguistics from UzSWLU. She has seven years of pedagogical and methodological experience. Since 2014, she has been working as an assistant teacher at the Department of Languages at the Tashkent Institute of Railway Transport Engineers. She has published over than 10 scientific works in international and local journals. Recently she is about to start her scientific work.

Umarov Bobir Norboyevich is a senior lecturer at the UzSWLU from the Department of Intergrated skills. He has more than 20 years of experience in science and pedagogy. He is the author of more than 20 scientific works in various journals and conference papers. He participated in different international conferences as volunteer. Nowadays B.Umarov is about to start own scientific exploration in methodology.